

KERAMIC STUDIO

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SYRACUSE NEW YORK

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THE Annual Fall Competition closes the 15th of October. If the results are such as we are encouraged to expect our subscribers may look for a fine Christmas number of *KERAMIC STUDIO*, specially illustrated with a view to the many things which can be made and decorated for the Christmas pleasure of the little ones, as well as "grown-ups." There is a particularly attractive atmosphere in the work done for children in these latter days, whether it is that the saying "The child is father to the man" is being better understood and we realize that in doing artistic things for them we are furthering a more rapid development of the art than in catering to those who are already at the zenith of their ability to develop or whether it is we realize more, that in simplifying things to the understanding of these little ones, we are really touching the key note of all that is truly artistic.

Things that are simple, symbolic and useful are the lasting and truly beautiful and will give the touch of character in future ages to our own art status as do the ancient art expressions of Greece and Egypt.

Speaking of Grecian and Egyptian art, in a ramble the other day, through the Metropolitan Art Museum and the Museum of Natural History at New York, it was curious to note in the work of the ancient Peruvian and other South American Indians as well as in many northern tribes, a marked resemblance between the better work of the potters of both old and new worlds, and where these forms and motifs and modes of decoration approach most closely, one notes the fact that the forms are the most simple and treatment most appropriate to their use. The so-called Greek fret is found every where in a modified form, that is a coincidence to which we have all become accustomed, but it is strange to find shapes and modes of attaching handles and schemes of spacing alike, as well as certain treatments of things used for similar uses. It only goes to prove that there is but *one right* way after all.

Our stock of good naturalistic studies in black and white is running rather low. We would be glad if our readers would send to us any good studies they may have of flowers, fruit, nuts, seaweeds and shells, etc., etc. We will give them our earnest consideration and will purchase all that are suitable for reproduction.

The treatment for the plate design of Marie Crilley Wilson and the Pansy study of E. Louise Jenkins will be found in this issue of *KERAMIC STUDIO*. The delay in giving the treatments was unavoidable as Miss Jenkins is in Europe and Mrs. Wilson was also absent from home.

The New York Society of Ceramic Art has changed the time of its annual exhibition to the spring when most of the regular art exhibitions take place. We think this a good idea, but trust that they will also hold a sale at Christmas time for the sake of the patient pocketbook which is seldom plethoric among china decorators as in all other paths of art.

BRUSH WORK

W. P. Jervis and F. H. Rhead

*LESSON 2. (CONTINUED)

FIG. 10 and 12 are lessons in making forms composed of more than one stroke. The honeysuckle in No. 10 is done by making the centre stroke first, then the left side and finish with the right side. These could be done in colors, using two colors for No. 10 and three for No. 12. (In numbering the examples No. 11 was accidentally omitted.) For No. 13 a good color scheme would be gold, dark blue and red, making a conventional Crown Derby pattern. Use dark blue for the horizontal lines, the other shapes in red and the wavy lines and handle in gold. No. 14 would work out well with the petals in red, the bands and stems in green, and gold handle. For No. 15, paint the spots and horizontal line in orange, the leaves in sage green, flowers violet, with the handle, foot line and edge in gold. No. 16 may be done in any quiet coloring, painting the handle in the same color. This cup would make a nice contrast if the wall paper were considered. If the paper was a warm amber or warm dark green, do the pattern in turquoise on white. Should the paper be a cold green or blue, do the cup in coral red or rich yellow, or in violet if the paper is orange. For further practice make simple designs for three shapes of cups or vases, with designs made of single strokes.

LESSON 3.

As this lesson deals with natural forms it will be well to abandon the sepia and substitute a warm green. Fig. 1 is a simple spray entirely formed with the first stroke. Fig. 2 shows the fibres in a lanceolate leaf and is a combination of the same stroke. Fig. 3 is formed by using the second stroke. Figs. 4 and 5 show the method of drawing leaves with cerasations, each cerasation being formed by a separate brush stroke, the one running into the other, the last under stroke in Fig. 5 forming the centre fibre. Fig. 6, grass or any linear lanceolate leaf is formed with two strokes of the brush. Figs. 7 and 8 show two different methods of treating leaves, one as a solid form and the other breaking it up into fibres. No. 8 looks a little difficult, but by first drawing in—always with the brush—the main fibres and so practically breaking it up into small sections, it becomes much less complicated than it looks. Figs. 9 to 15 are simple floral arrangements which may be treated in natural colors and must be drawn with the brush without any pencil lines. Fig. 9 for instance may be treated with the heads of the bulrush in dark brown, stems straw color, leaves dark green. In Figs. 11, 12, 13, 15 paint the flowers first, then the stems and finish with the leaves, being careful to have the stem of a graceful shape. number 5 brush should still be used for the finest lines. It is excellent practice to draw fine lines with a large brush. Always consider the line of the stem when drawing leaves.

For further practice make one or two treatments in brush work of any small plant or weed. Some of these latter are extremely beautiful and decorative. From these natural drawings make a design for a 6 x 6 tile, as simple an arrangement as possible and all done with the brush. Use three colors for this.

* Figures referred to in Lesson 2 are shown in September issue.



AMERICAN GRÈS

Charles F. Binns



THE articles by M. Doat will doubtless have the effect of stimulating the studio work of the American artist-potter and if the learned Frenchman should succeed in inducing native enthusiasts to devote themselves to at least one branch of *grand feu* work he will have deserved well of the country. The point upon which American craftsmen need light is that of the native clays. It is manifestly impracticable to import the French clays and there is no need, for clays of every type exist in great abundance in the United States. The composition of the paste for grès differs from that used for porcelain mainly in the fact that the former is nearly, if not quite, a natural clay while the latter is a mixture more or less elaborate. The chemical analysis, however, of a grès paste would not greatly differ from that of a porcelain. The main point of divergence would be the amount of iron contained. The porcelain paste contains less than one per cent., the grès often as much as two per cent. or even more. A fragment of pure kaolin will bear an intense heat without losing its porosity. It is of such a refractory nature that the porcelain fire would not suffice to produce translucency. It is therefore necessary to make an addition of some fusible mineral to the paste in order that the desired vitrification may be secured. The mineral almost exclusively used for this purpose is feldspar of which a porcelain paste contains from 15 to 30 per cent., according to the heat which it is to undergo. A natural porcelain paste, white and containing the requisite amount of fluxing material, does not exist—except for the alleged natural porcelain in Japan—and it must therefore be artificially produced. This is done by mixing the proper proportions of kaolin, feldspar and quartz, having due regard to the fire it is proposed to use and to the nature of the result required.

The clays used for grès contain exactly the ingredients which kaolin lacks but they are unsuitable for porcelain because they do not become white in the kiln. The manufacture of grès belongs then to the category of coarse or natural wares and it is the more to the credit of the successful artist who takes this crude material and fashions it as he will.

The characteristics of a clay suitable for grès are not hard to ascertain but it will be necessary to consult a chemist if reliable information is sought. The first point to consider is the fluxing content. There are several of the constituents of a clay which contribute to its power of vitrification. Iron, lime, magnesia, potash and soda all occur in clay and each is, under certain conditions, a flux. Kaolin, feldspar and quartz as used in porcelain contain only potash and soda as fluxing ingredients, sometimes only one of these but more often both, therefore an endeavor should be made to find, in a clay to be used as grès, the amount of fluxing material which shall be equivalent to that found in porcelain. This of course presupposes that the same fire is to be used in each case but as a matter of fact the fire undergone by porcelain is usually much more severe than that to which grès is subjected. The reason for this is in the endurance of the clay.

The shortest and most accurate way to compare the composition of porcelains and grès is by means of the analysis. In a work on Ceramic Technology published in London by the writer, certain analysis of typical porcelains are given, among which are the following:

| | Meissen | Limoges | Chinese |
|----------|---------|---------|---------|
| Silica | 58.50 | 70.20 | 69.00 |
| Alumina | 35.10 | 24.00 | 23.60 |
| Lime | .30 | .70 | .30 |
| Magnesia | trace | .10 | .02 |
| Iron | .80 | .70 | 1.20 |
| Alkalies | 5.00 | 4.30 | 6.20 |

Now, the question is, "Can any single clay be found in America which shall closely approach any one of these compositions?" Here are some native fire clays:

| | New Jersey | New Jersey | Pennsylvania. |
|----------|------------|------------|---------------|
| Silica | 65.85 | 65.70 | 63.43 |
| Alumina | 29.48 | 28.97 | 30.23 |
| Lime | | | |
| Magnesia | | | |
| Iron | .85 | 1.55 | 1.38 |
| Alkalies | 3.47 | 3.75 | 4.91 |

The chemical resemblance between the porcelain pastes and the natural clays is quite remarkable but this does not of necessity mean similar behavior. One of the most important factors in a clay, as governing its point of fusion, is the size of the grain. A clay containing coarse sand will, other things being equal, be much less fusible than one in which the sand is fine. There is also the question of color. It may, in fact, be said that the main difference between a porcelain paste and a grès clay is the color. Nor is this color wholly dependent upon iron as some have supposed. For example, the Chinese paste contains more iron than the first clay given and yet it is very much whiter. There is no chemical reason, so far as present knowledge goes, to account for the subtle changes of color in clays, especially in clays which are nearly white. Nothing but experiment will determine the point.

There is, therefore, no difficulty in procuring native clays which are suitable for the manufacture of grès. In fact any of the clays which are used in the production of sewer pipes, stoneware or low grade fire brick will prove suitable. The requirements are a slightly sandy grain, a good plasticity and a point of vitrification about cone 8. This is rather low for the best grès which are fired nearly to porcelain heat. In fact a brilliant glaze of the true porcelain type cannot be fused much below cone 12.

Grès clays can be well worked on the wheel, in fact most stoneware clays are shaped in this manner to some extent. In the preparation of the clay for careful work some pains must be taken, for a badly prepared clay will cause serious losses. All these clays are liable to contain small nodules of either iron carbonate, iron sulphide or lime carbonate. These may be as small as the head of a pin but if they lie in the ware unnoticed they will become "poppers" after firing or cause blisters during the fire. The effect of these "poppers" is to blow off small fragments of the pottery and, of course, after a piece is decorated it may be entirely ruined by such action. The remedy is always to make the clay into slip and to strain it through as fine a sieve as it will pass. Through 100 mesh is best, but some of the sandy clays will not pass this, in that case a sieve of 80 meshes to the inch must suffice. If the slip be made thin it will pass the more freely. It can then be allowed to stand until thick and dried to plasticity in plaster molds. The glaze for these clays is about the composition of Seger cone 4 of which the formula is:

| | | | |
|------------------|----|--------------------------------|-------|
| K ₂ O | .3 | Al ₂ O ₃ | LiO 2 |
| CaO | .7 | .5 | 4.0 |
| and the mixture: | | | |
| Feldspar | 42 | Flint | 27 |
| Whiting | 18 | | |
| Kaolin | 13 | | 100 |

This glaze may be applied upon the unburned clay. If it does not agree in shrinkage with the particular clay chosen the kaolin may be decreased or a little ball clay may be substituted for some of the kaolin. Ball clay shrinks more than kaolin.

If the ware be first burned the clay will be a disadvantage as tending to cause the glaze to crack. In that case the kaolin should be first calcined and then ground and a little mucilage should be added to the glaze. The glaze is designed to stand a reducing fire for it is this fire which imparts the pleasing tones to the grès.

The clays mentioned above may be procured in quantities, not less than a barrel, from Mr. W. H. Cutter, Woodbridge, N. J. and Messrs. H. C. Perrine & Sons, South Amboy, N. J. They go by the name of stoneware clays. Those residing in the West can find abundance of similar clays in Ohio and Colorado.

STUDIO NOTES

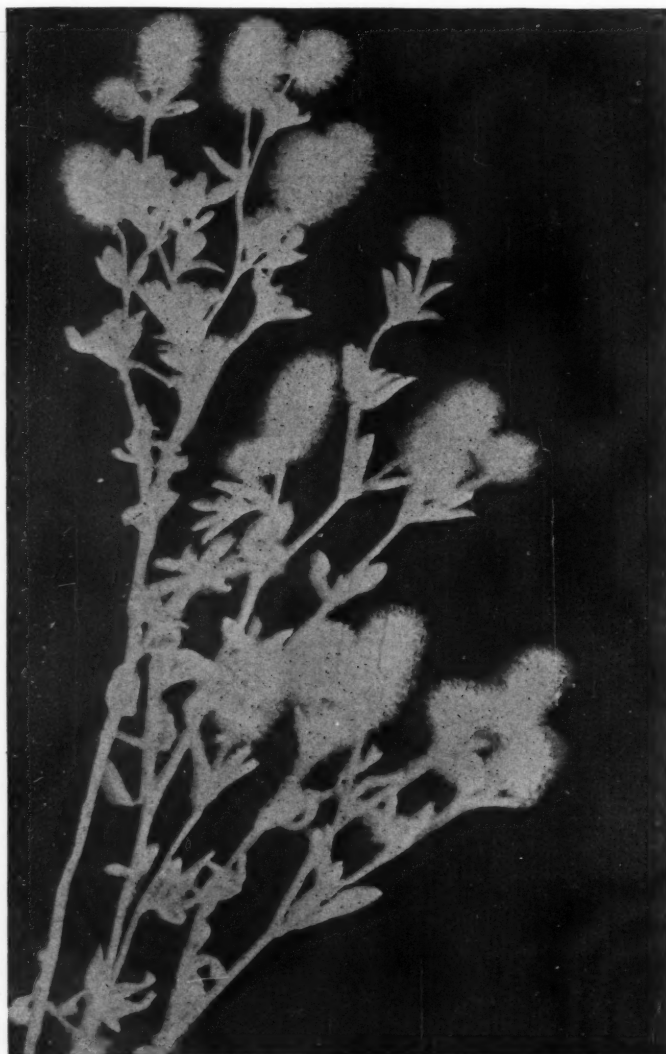
We are in receipt of an interesting little booklet from the Emma Willard Art School of Troy, N. Y. It is fully illustrated with the work of various pupils in drawing and design.

Mrs. L. Vance-Phillips is having a class for a few weeks

at St. Louis at the business house of A. S. Aloe & Co. She will be in her New York Studio again at the end of October.

CLUB NOTE

The New York Society of Ceramic Arts will have its Annual Exhibition in the spring instead of the usual one in December.



PUSSY CLOVER—LETA HORLOCKER



Primula Obconica.

PRIMROSE STUDY.

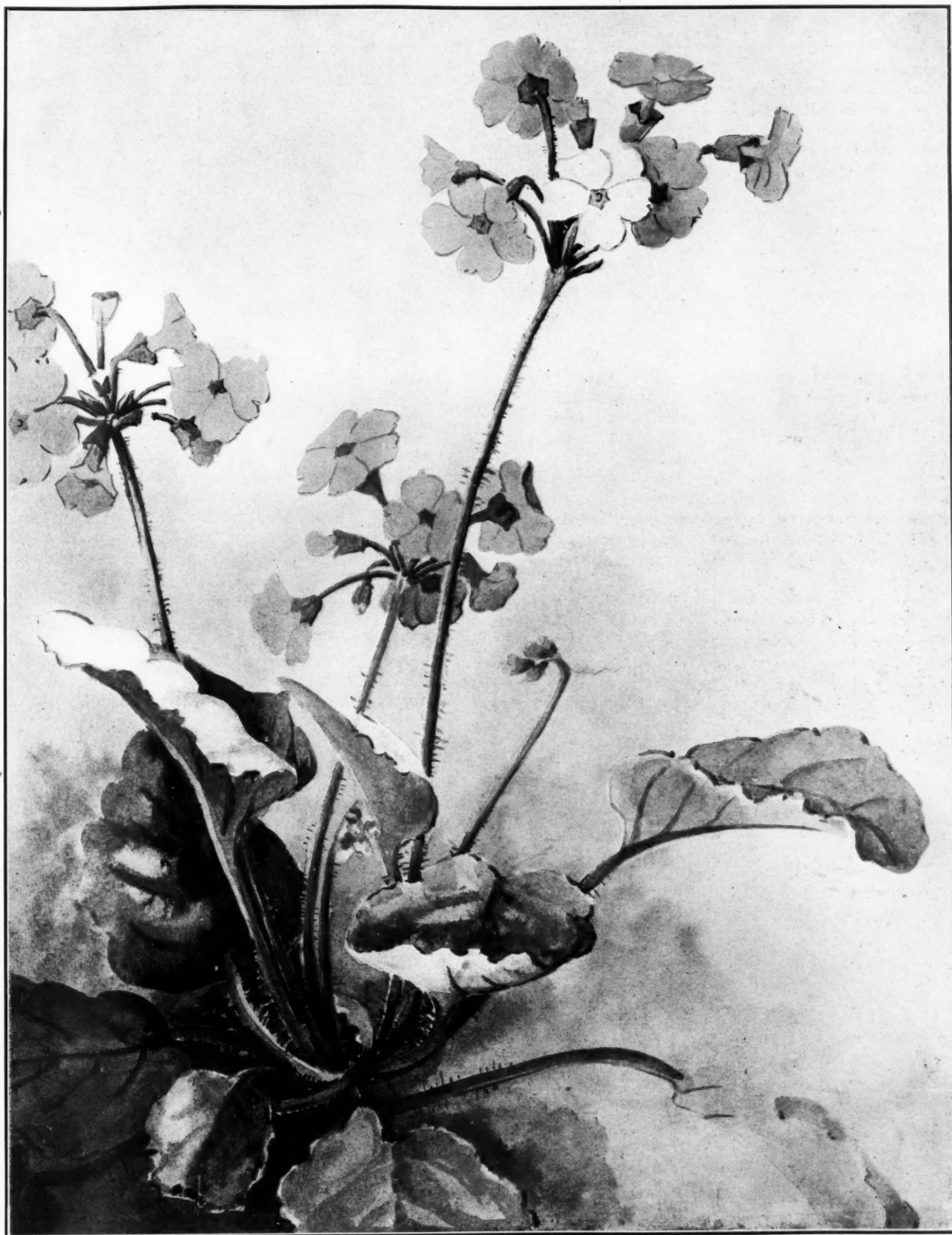
Carrie E. Williams

PAIN'T in the background using Copenhagen Grey, Peachblossom and Yellow near the blossoms shading into violet Purple Black with a little Ruby in darkest portion.

The flowers are painted in the lightest parts very delicately with peach blossom using Violet and Yellow in the shadows.

The shadows ones with Peachblossom and Purple Black centers, Lemon Yellow shaded with Brown Green. Leaves, Lemon Yellow, Yellow Green, shading-green and Purple, Black. Stems, Yellow Green, Ruby shading Green and Purple Black.

In the second painting use the same colors and strengthen where necessary.



PRIMROSE—MRS. CARRIE WILLIAMS

LEAGUE NOTES

WE are pleased to have the study course before the clubs in time for their first Fall meeting. Letters, expressing satisfaction, already have reached us, with promises to work out the entire seven problems. Each problem will have its own special charm and innate art lesson, conducive to self art growth, beside adding desirable pieces to our studio shelves.

We have observed that they who are the most enthusiastic, have mastered the governing principles of art, and, in directing pupils along those necessary lines, have realized unexpected financial success. It has been demonstrated, that our public school children are as quick to master classical music as so called "rag-time." So in art, an appreciation of the best, is as easily acquired, as a cheap imitation.

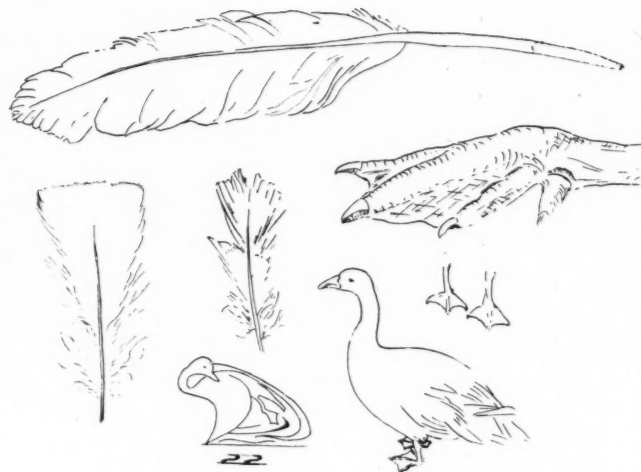
Let nothing discourage us. While the potter has been likened poetically to a conjurer with magic art, we know, that only the magic resulting from toil—serious, ceaseless toil—can accomplish material results. If no wheel or professional potter, stands waiting to help us, let us follow Prof. Binns' recent articles in the KERAMIC STUDIO. Two National League officers expect to make the jar, Problem 3, in that way. Problems 2, 4, 5, 6 and 7, are possible to all our members, being practical, overglaze decorations. Designs for 5 and 7, we are glad to learn, are provided by our committee, and need cause us no anxiety. To us they are only overglaze propositions.

Let us not wait for inspiration, or occult demonstration, or until "the spirit moves us," as artists and musicians are prone to do, and then have nothing to send at exhibition time. Let us have good, plain, frank interpretations. Let us be original—genuine.

"Have faith in nothing but industry. Be at it late and early. Persevere and work right on through censure and applause or else abandon art."

September issue KERAMIC STUDIO contains the study course.

BELLE BARNETT VESEY.



TREATMENT OF AUGUST SUPPLEMENT

Marie Crilley Wilson

FORMULA for enamels:—*Edge Dark Blue*, made of Lacroix—dark blue, a touch of black, $\frac{1}{8}$ Aufsetzweis, very little flux. *Dark Green*—Apple green (a touch), mixing yellow, brown green, black (a little), $\frac{1}{8}$ Aufsetzweis, a little flux. *Light Green*—Equal parts apple green and mixing yellow, a little black, with this color, *body enamel* made of $\frac{2}{3}$ Aufsetzweis, $\frac{1}{3}$ Hancock hard enamel, $\frac{1}{8}$ flux. For *Light Grey Blue*—Deep blue green, a little apple green, a touch of black, add this to *body enamel*.

Edge of plate wavy blue portion nearest the edge and upper portion of flower are made of the *Dark Blue*. Lower portion of flower and inner band of *Light Grey Blue*. Upper wavy green band and wavy green portion nearest band are of *Dark Green*. Small green stems and inner band *Light Green*. Center of flower, Yellow Brown and a little Black.



DESIGN FOR BREAKFAST PLATE IN BLUE AND GREEN FOR COUNTRY HOUSE—A. A. ROBINEAU



GAME PLATE—ALICE WITTE SLOAN

GOOSE white outlined in grey. Plane of water tinted light blue with lines in dark blue. Or else, lines may be omitted, the water simply shaded in directions indicated. Background above design to be left white or else tinted light grey

or light yellow. Goose may also be grey, outlined in dark grey or black. The narrow border should be in dark blue. The white portion could be tinted same shade as water in the broad design.



SYRUP PITCHER—CHARLES BABCOCK

These designs for syrup pitcher are for tinted panels on a white ground, the decoration to be in gold and black or gold and red with a touch of some darker color or colors harmonizing with the tint.

CLUB NOTES

The first regular meeting of the Chicago Ceramic Art Association for the season of 1904-5 will be held at the Art Institute, October 1st, when the officers for the current year, as elected at the last regular meeting of the Association held in May, will be installed as follows: President, Mrs. Mary J. Coulter; First Vice-President, Mrs. Almira B. Ryan Second Vice-President, Miss Minnie C. Childs; Recording Secretary, Mrs. Lula C. Bergen; Corresponding Secretary, Mrs. Laura Norton Starr; Treasurer, Miss Brideen T. Kavanaugh; Historian, Mrs. John C. Long.

The growing interest which the study of design has given to a higher standard all over the world has made many dubious about attempting work in a new line but we feel we must enter upon this work with more enthusiasm than heretofore and at the next meeting of the club a course of study will be adopted. The members are looking forward to this contemplated line of work with a great deal of anticipation.

LAURA NORTON STARR,

Cor. Secy. C.C.A.A.

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"DAWN" (Supplement)

TREATMENT FOR WATER COLORS

Harriette R. Strafer

MAKE a very faint outline in lead pencil, indicate the drapery by a line here and there, suggest the horizon and clouds by very faint lines. Use a medium smooth piece of Whatman's water color paper, thoroughly wet the paper on both sides. Lay perfectly flat over a wet blotter or piece of muslin cloth and paste down the edges to the drawing board, smoothing the surface with a dry cloth to take out wrinkles and to take off the surplus water. Cover the entire surface of the picture with a wash of light yellow. For the flesh tone use Indian Yellow and Light Red, or if greater permanency is desired use Aureolin Yellow. For the shadows use Indian or Light Red, and Cobalt Blue with burnt Sienna in the darker parts, and with Yellow in the reflected lighter places. Lay on the shadows with a full brush of color and blend with another brush, filled with clean water, which you must keep ready for use. Put the shadows in the drapery with Purple and Greenish tones, going over the lights with Yellow. Paint the sky with a good wash of Aureolin Yellow, shading into orange, touch in the clouds with purple while the paper is still wet. Let the sky run down into the background, and paint in rich purples and green, with touches of burnt Sienna, Orange Cadmium and Crimson. Work the colors with plenty of water one over the other until a rich deep effect is produced, intended to represent twilight. Go over the flesh with Rose Madder and Yellow, where needed, blending in with the background color.

The whole picture should be finished before the paper is thoroughly dry with the exception of a few sharp touches in the drapery, and a little white which can be used in the lights of the drapery.

In the picture the flesh tone has been printed a little too pink, especially in the bust, and in the original the drapery covers the bust and upper part of the body in light filmy folds which have been lost in the reproduction. Making the background deeper in tone and supplying the drapery across the bust will improve the picture.

TREATMENT FOR MINERAL COLORS

This is a very interesting study for decorative purposes and when the full figure is not desired the head with a bit of the fine background makes a very effective round or square medallion. In the process of reproduction the shading on the

bust was lost somewhat thus giving an effect of greater fullness than is desirable, also the red in the flesh was too strongly used; remember these two points in copying the figure and you will be well pleased with the result.

First make a careful tracing of the figure on a gelatine tracing paper, making all lines dotted, marking on the dark side of edges. Fix this in position on your piece of China with two pieces of gummed paper at the top, so that the tracing can be lifted to see if it is correct. Take a piece of light brown wrapping paper about two inches square; rub a little of the medium well into it. Then take a soft lead pencil and blacken it well. This can be used from time to time by rubbing afresh with a very little medium on a rag. Slip paper under the tracing, the blackened face to the China, and go over the tracing with a steel or ivory tracer, moving the leaded paper from place to place as your progress, looking beforehand to see if all the drawing in that section has been traced. When the outlines are transferred to the China in this way, take a fine liner and go over the drawing with India ink. Remember to make all lines dotted so that you can see if all color is well blended and no hard lines left at edges. Now wash off your china with spirits of turpentine, and you are ready to begin to paint.

Now cover the background with a thin wash of medium, padding lightly with finger to make it even. Use spirits of turpentine in your brush with medium. Take your large square shader and brush tender shadow into the background all over. Into this work Albert yellow, yellow brown, blue green, violet and finishing brown. Take your largest stippler and blend one color into another, working from the yellow into the blue. This will make a rather bright background for the first fire which will be toned later. When this is sufficiently blended, wipe off the figure, drapery, &c., so that they will be free from color, with the exception of a little left over the edges of the hair. If you are a beginner, it will be safer now to dry the china over an alcohol lamp or in the oven, to keep safe from dust or rubbing with the fingers.

Now treat the figure with medium, as in the background, padding even with finger. Take your largest miniature brush and paint over the parts in light with local flesh No. 1, over the parts in shadow with reflected light, and break in the half tones between light and shadow with tender shadow. Put Pompadour No. 2 in cheeks, ears, tip of nose, chin, finger tips and all rosy parts. Work rapidly and lightly and do not try to blend smooth. Put tender shadow on eyebrows and wherever the flesh and hair meet. Now take your fourth size stippler and go lightly over flesh until blended softly stippling the clear flesh first, then the tender shadow, and last the reflected light. After this is pretty well blended, take a smaller stippler and model the form, taking out the high lights. If the color seems to blend off too freely, wait a little till it dries somewhat. The beginner can stop here with the flesh before firing, if she does not dare to work over the flesh. Of course the features will have to be worked up somewhat as described later. The more advanced can now take a No. 1. or No. 2 miniature brush and strengthen the shadows on the light side of face and figure with tender shadow, on the shadow side with cool shadow, a little more Pompadour 2 in cheeks if necessary. Make the brush strokes follow the forms of the muscles. Stipple lightly immediately after laying in color to avoid hard lines. After the figure is modeled as well as possible in this way, take finishing brown 1 and paint in eyebrows, eyelashes and eyes, stippling to avoid hard lines. Put a little cool shadow on eye balls, and take out high light with cotton on the end of a pointed stick. Work up the mouth with pompadour 1, breaking the edges and corners of mouth with

tender shadow. Use a little pompadour 2 in shadow under the lip, in nostrils, ears and corners of eyes, and on the breasts, just a touch of pompadour 1 in deepest shadows. For the hair use cool shadow on the light side and shade with finishing brown (unfluxed).

SECOND AND THIRD FIRE.

If your figure comes from the first fire as it should, the flesh tone delicate, the tender shadow rather blue, the reflected light warmer than the flesh and a little too bright, you are ready to proceed. Cover the figures with the medium as at first. If your flesh tone need deepening, go over again with flesh 1; if your reflected light comes out too cool, brush reflected light over the shadow parts again. Warm up the cheeks chin, tip of nose, ears and all rosy parts with pompadour 2, but a little more reflected light between eyes and brows, then model all the shadows on the light side of face and figure with tender shadow. On the shadow side model with cool shadow, put tender shadow again along the edge of the hair, unless that is already too blue. Now stipple, working from clear flesh to tender shadow, from tender shadow to reflected light as before. If you find the color blending off too much, wait until a little more tacky. When half stippled, that is when you have gone over the entire surface with the stippler but have not blended completely, strengthen the shadows, adding a little warm shadow to the deepest shadows. Model as if painting for the final fire. Then stipple flesh till the texture is perfectly velvety and shows no brush or stippling mark.

Before working up the hair, the background should be laid in again. Cover as before with a thin coat of oil and work in tender shadow bringing it over the edges of hair. Model up the hair with finishing brown mixed with just a little warm shadow, and in the high lights use a little yellow brown; suggest the roses in the hair. When finishing the hair, blend the outer edges with a side stroke into the background to avoid hard lines and give an atmospheric effect. Where the shadow side of the face meets the hair, work a little finishing Brown 2 into shadows on face and across into hair, to bring them together into a vague shadow.

If you wish the drapery white, wash a little local flesh over the light part that goes over the flesh, reflected light on the shadow part and tender shadow in the half tones. Stipple, then lift out the high lights with cotton on a stick, strengthen the shadows with the mixture of apple green and carmine 2 (making a warm green), use light violet of gold in deepest shadows. If you wish the drapery yellow, use canary for local tone and light violet in shadows. For pink, use rose and a little apple green in shadows. For blue, use turquoise green and a little yellow brown in shadows. Always use complementary colors in shading. The three primary colors are red, blue, yellow. No color scheme is complete without all three in some combination. To find the complementary color to any one color, combine the other two.

| | |
|--------------------------------------|--------------------|
| RED—COMPLEMENTARY COLOR—GREEN, i. e. | { BLUE { YELLOW |
| YELLOW— " " —VIOLET, i. e. | { RED { BLUE |
| BLUE— " " —ORANGE, i. e. | { RED { YELLOW |

The eyes can be worked up with finishing brown and warm shadow, using a touch of German black in pupils. Stipple the lashes and eyebrows a little, so they will not be hard. The mouth will need a little more pompadour 1. Stipple the edges, not forgetting that you need a little tender shadow where the red meets the flesh. A little more red in the nostrils and ears. Do not forget that the palms of hands and finger tips should be rosy, and the bosoms as well, using tender shadow to break it into the flesh.

The third fire is simply for strengthening the work already

done. Put on the oil as before and work in just what is needed and no more, warming where too cool, cooling where too warm, deepening and strengthening shadows and color. Repeated fires give softness. Four or five fires are not too many and you will always see something to improve. Be sure your first fire is a hard one. Your second can afford to be hard too, even if it fires out the painting somewhat. The rest of the fires need not be more than ordinary.

A last word.—Keep colors soft in tone and AVOID HARD EDGES.

Flesh Palettes.

| | DRESDEN | LACROIX | FRY'S POWDER COLORS |
|-----------------|---|---|------------------------|
| Blonde | { Pompadour 1† { Canary 2 } ½ flux | Carnation 1 } Canary 2 } ½ flux | Flesh 1 |
| Brunette | { Pompadour 1† { Yel. ochre 2 } ½ flux | Carnation 1 } Yel. ochre 2 } ½ flux | Flesh 2 |
| Pomp. 2 | { Pompadour 1 { Flux 1 | Carnation 1 Flux 1 | Pompadour 1 |
| Pomp. 1 | { Pompadour 3 { Flux 1 | Carnation 3 Flux 1 | Pompadour 2 |
| Reflected Light | { Pompadour 1† { Yel. brown 2 } ½ flux | Carnation 1 } Yel. brown 2 } ½ flux | Reflected light |
| Cool Shadow | { Turq. green 1* { Violet of iron 1 } ½ flux { Grey for flesh 1 } | Deep blue green 1* Violet of iron 1 } ½ flux Neutral grey 1 } | Cool shadow |
| Tender Shadow | { Cool shadow 3 { Pearl grey 1 { Touch of turq. green | Cool shadow 1 Pearl grey 1 Touch of blue green | Tender shadow |
| Warm Shadow | { Sepia brown 2 { Violet of iron 1 | Sepia brown 1 Violet of iron 1 | Warm shadow |
| Brown 2 | { Finishing brown 1 { Flux 1 | Brown 4, 1 Flux 1 Raven black ½ | Brown 1 |
| Brown 1 | { Finishing brown 3 { Flux 1 | Brown 4, 3 Flux 1 Raven black ½ | Brown 2 |

NOTE—In flesh palette, the numbers refer to the proportionate parts. *means a little more and † a little less than one part.

If you are using other makes of colors, refer to our color chart.

Brushes.

1 set (6) miniature quill brushes.

1 set (6) slanting deerfoot stipplers in quill.

Square shaders 2, 4, 6, 8.

Take court plaster and bind the stipplers half way over the hair, like a collar, to make them firm.

Use for medium a mixture of Balsam of Copaiba (6 drops) and Oil of Cloves (1 drop). Use also Spirits of Turpentine in the brush in painting. Rub the colors down with medium this will keep them open and fresh for a long time, if you keep your palette covered. Use for a palette a 6 by 6 tile, divided, marked and fired as in the cut. Several of the mixtures look much alike before firing, and without the names fired beneath, there would be great trouble in distinguishing between them.

| | | | | |
|-------------|--------------|------------|-----------|-------------|
| | | | | |
| FLESH I. | FLESH II. | POMP. I. | POMP. II. | REF. LIGHT. |
| | | | | |
| COOL SHADOW | TENDER SHAD. | WARM SHAD. | BROWN I. | BROWN II. |
| | | | | |

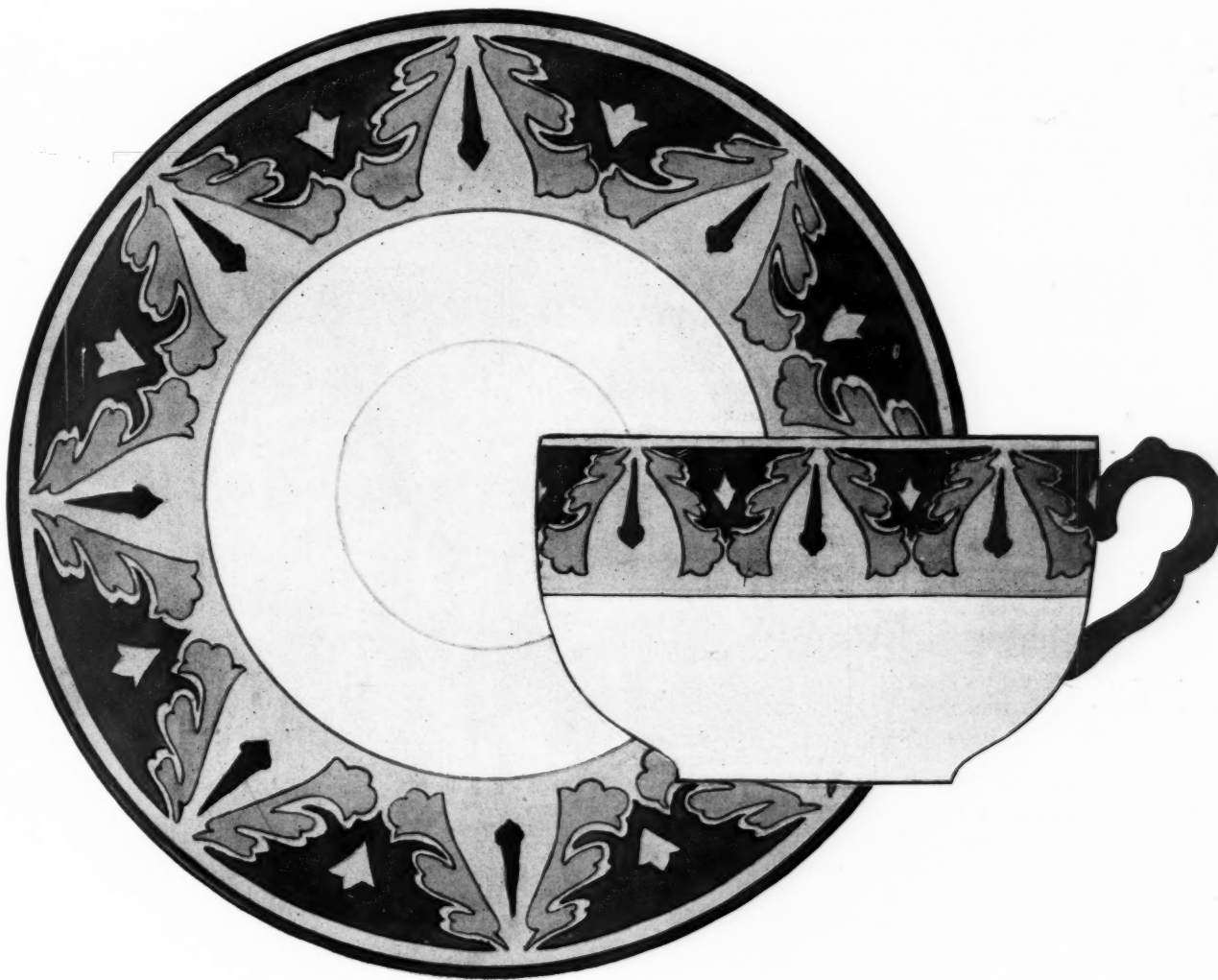
CANADIAN HANDICRAFTS

A NEW and very interesting feature of the Canadian Pavilion at the World's Fair is the exhibition of handicrafts from Quebec, the work of French-Canadian women of the rural districts. Homespun woolens and linens, portieres, woven in a decidedly unique manner, besides Indian beadwork, porcupine quill embroidery, and rush mats, and rush-seated chairs are shown. Fine honiton and point laces from English and Irish settlers of that province are exquisite both in pattern and execution. The Doukhobors and Galicians have contributed much that is artistic in embroideries and drawn linen.

The Canadian Government is lending valuable assistance to this work which was taken up by the Women's Art Associa-

tion of Canada for the purpose of keeping alive interest in all industry within the Canadian farm home, which gives the women a chance to earn some money that will be their own, instead of forcing the young members of the household out into factories and other institutions, where the hours are long and the salary small. The association has taken hold with a firm hand, and hopes to be able to prevent Canadian home arts—those brought to the Dominion by immigrants and those distinctly aboriginal—from disappearing.

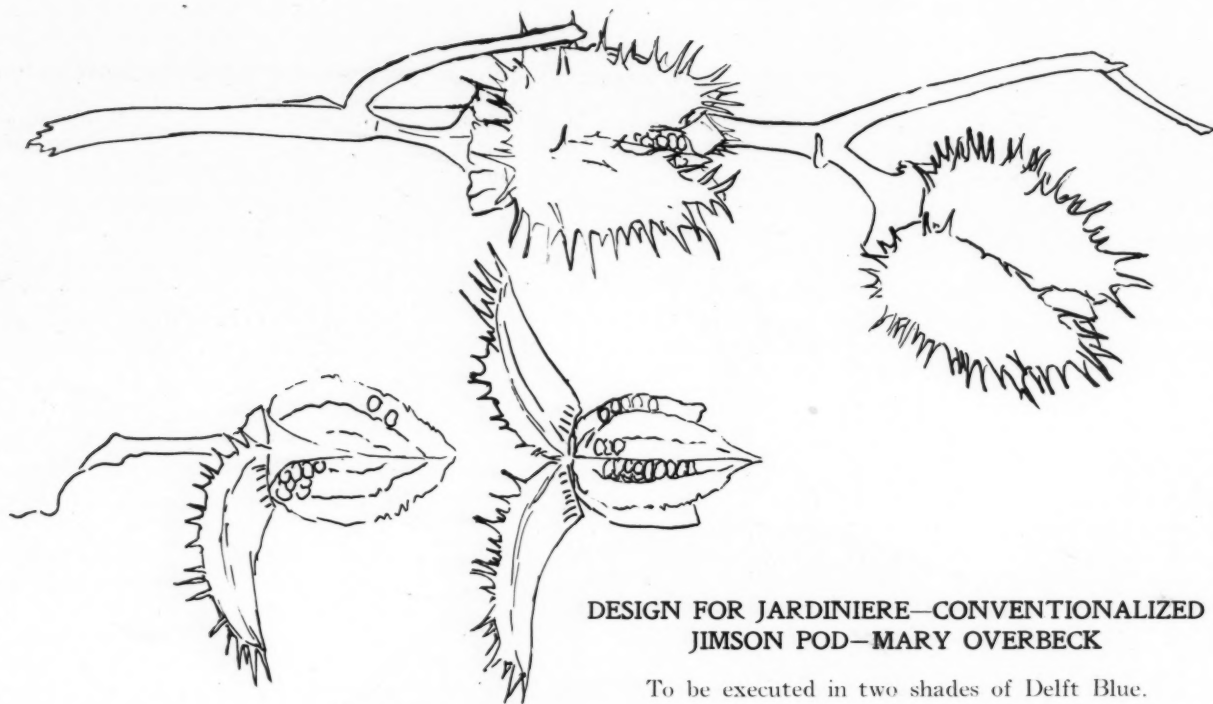
In one of the large rooms upstairs the walls are hung with beautiful portieres and a large table is weighted down with very handsome gown lengths of woolens and linens, and dainty bits of lace and table linen are also conspicuous.



LARKSPUR DESIGN FOR CUP AND SAUCER—ALICE B. SHARRARD

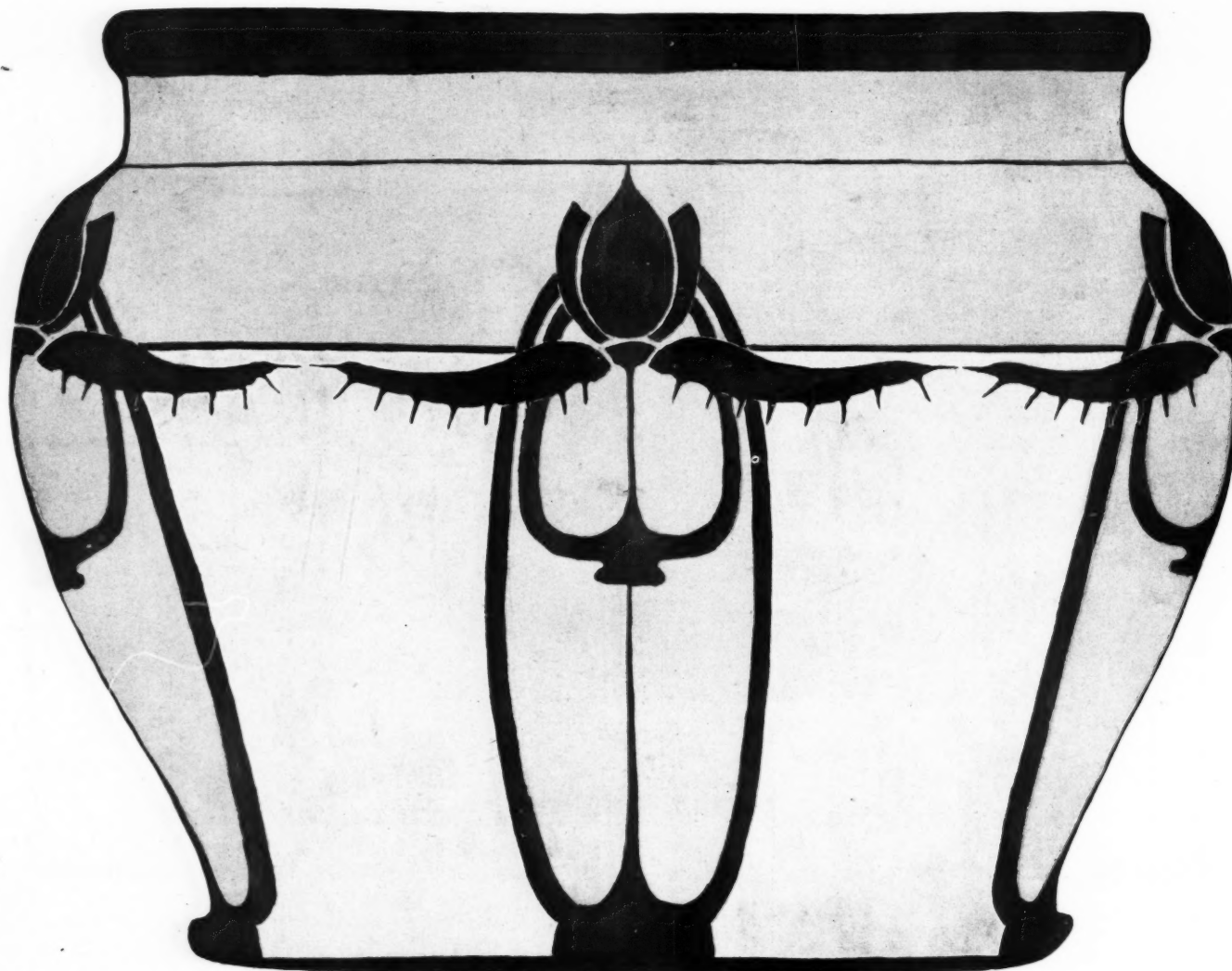
A GOOD color for this border is Rose for grounds, the delicate pink combined with gold makes a pleasing decoration. Paint the lighter portion of the design with a wash of the color, using a shade darker for the figure forming the back-

ground. Outline all in black, filling in the narrow bands with gold. The small white figures may be of gold also. Or the dark part of the design may be gold, if desired, using Rose for the remainder.



DESIGN FOR JARDINIÈRE—CONVENTIONALIZED
JIMSON POD—MARY OVERBECK

To be executed in two shades of Delft Blue.





JIMSON POD—MARY OVERBECK



1. Sweetmeat jar. Khurja. 2. Pipe-bowl, unglazed clay.
3. Jar. Sind. Roughly glazed earthenware. 4. Bowl. Rampur.

MODERN POTTERY OF EAST INDIA

Randolph I. Geare

THIS pottery may be divided into two general classes: (1) the native undecorated pottery, which is made everywhere in India from the Himalayas to Ceylon; and (2) the decorative wares, including such as those of Sind, Multan, Delhi, Rampur, etc.

The native pottery is of a very simple kind, being intended for domestic use only, but the outlines are perhaps as beautiful as in any pottery in the world. The makers use the old wheel—ancient as the hieroglyphics of Egypt—while the still older method of beating out vessels of clay with a flat piece of wood, as in Northern Africa, the Fiji Islands and many other savage or semi-savage regions, is also maintained. With these simple appliances, however, the natives—as already intimated—obtain a purity of form unsurpassed by even the most elaborate processes. It is not with this crude class of East Indian pottery however, that the special interest of the majority of people lies, but rather with the sumptuous decorated wares turned out by the celebrated establishments maintained in the provinces and cities above mentioned, among which Sind occupies a prominent position; and also to some extent by the Schools of Art in Madras, Bombay, and other parts of the Empire.



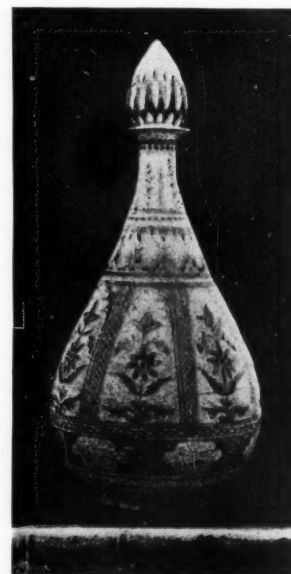
Plate (Yatta). Sind. Diameter 10 inches.

The Sind pottery which probably dates from about the thirteenth century, is a red earthenware, usually covered with a coating of some finer clay, worked into a paste and applied wet. It has a thick but transparent glaze, not alto-

gether unlike the Italian majolica. Persian influences are strongly apparent both in the shapes and colors, and indeed the manufacture of Sind pottery is said to be actually due to the presence of colonies of Persians there at one time. The more common colors are a bright and strong green, yellow or brown, yellow on black, and also a turquoise blue. The oldest examples often have a fine iridescence.

The Multan pottery partakes still more of the Persian character, a fact readily accounted for by the nearness of that city to the Persian border. Here the earthenware is red or yellow, while the extra coating of fine clay (or "slip") is decorated with bold diaper or floral patterns in different shades of blue, giving the ware a richness unattained by any other in India. Sometimes a light fawn color is used with the blues. Following the Persian form of decoration, a favorite design is the tulip.

Delhi ware is made from a siliceous artificial clay. It has a thin glaze, but the colors, which are of great beauty, are applied direct, without the coating of fine clay common to the Sind and Multan wares. The ornamentation is thoroughly Persian in character.



Bottle. ("Serai.") Delhi. Height 12 1/4 inches.

Jeypore ware is similar in many respects to the Delhi product, being also made from an artificial clay, although the colors and style of decoration are in the best examples decidedly superior. This ware is often made in large and conventional forms, with a combination of deep blue and dark green. It has been much imitated in recent years, and the results are, as usual in such cases, of a deteriorated quality.

Other notable kinds of Indian pottery include that made by Abdul Majid of Khurja, the red earthenware of Ferruckabad, and the painted clays of Lucknow.

The Ceylon ware furnishes an interesting study. The island was converted to Buddhism only about a century after the expulsion of the army of Alexander the Great, and that religion has been retained to the present day. Hence there is apparent in the pottery of that island considerable evidence of that Greek influence which was so powerful in early Buddhist art. Much of the painted ware is said to be very crude, due perhaps to European influence in Ceylon; but there is a class of red earthenware with incised patterns of quite high standard and conspicuously Greek in feeling. It is this ware that repre-

sents more nearly than any other the local art unaffected by foreign influence.

The glaze used in some of the Indian Schools of Art is made of white quartzose rock (twenty-five parts), pure soda (six parts), pure borax (three parts), and a little sal ammoniac. When finely powdered, these ingredients are mixed with water and made up into balls about as large as oranges. These are heated, cooled down, ground and sifted. The material is then placed in a furnace, and when melted, clean-picked saltpetre is stirred in, resulting in a foam on the surface, which is skimmed off and set aside for use in glazing.

Oxides of lead, tin, zinc and copper supply the colors.

TREATMENT OF PANSIES

(September Supplement by Miss Jenkins)

Mrs. Sara Wood Safford

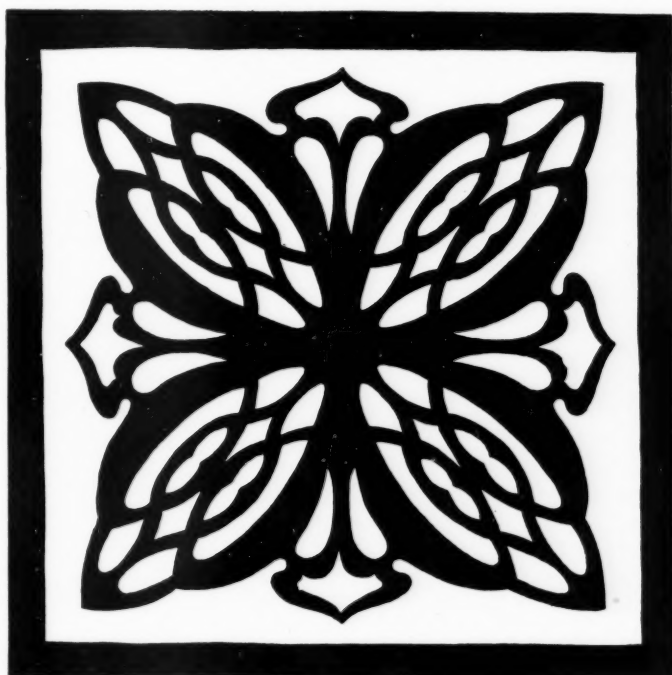
IN the first painting use Pearl Grey and Violet for shadows in white pansies, Yellow and Violet in shadows of yellow pansy and Yellow Brown and Violet in deeper shadows of same flower. For dark purple pansies use Banding Blue, Ruby and Black (this same combination of colors may be used in the dark centre markings of the white flowers). For centre of yellow pansy use Blood Red and Ruby. Be careful to preserve clear, clean lights in the first painting, for instance, the white marking and very heart of the pansy in both purple and white flowers. Apple Green greyed with Violet and Shading Green with Violet would produce greens of this cool tone, and in very dark green parts of background a touch of the purple mixture may be used with Shading Green. Blood Red and Ruby might have been used in the more red part of background in the first painting and Violet tones washed over it in the second and third paintings. Violet, Yellow and Violet and Yellow combined and deepened with Yellow Brown could be used in lighter tones of background.

Paint simply—use flat touches broad and clear. Leave sharp detail until last painting.

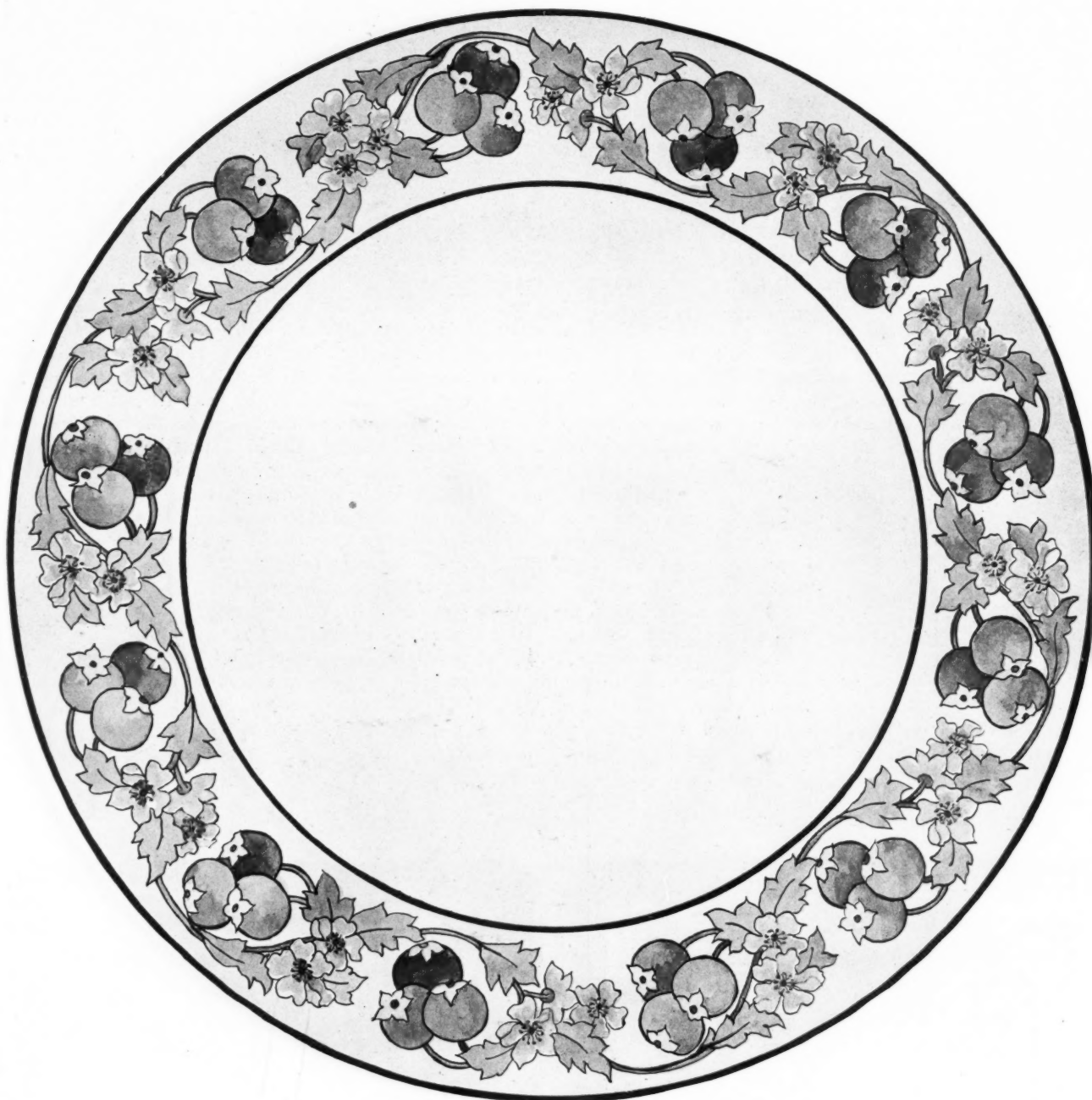
BAYBERRY DIPS

FIRST among the primitive peoples came the torch, for which purpose the pine knot was utilized; then the saving and hoarding of every bit of suet and fat from the wild animals killed for food of which to make the tallow candle; and then drawing from unused stores the berries of the plant *Myrica*, which yielded wax for finer candles. In the South it is called the Candleberry, more often the Myrtleberry, and again the Waxberry; but in New York and on Long Island it is called the Bayberry. It is rightfully *Myrica*; it belongs to the Bayberry family. The candles made from the berries of this bush were cherished by the pioneer housewives, and one wishes that this domestic industry still lived. When Kalm, the Scandinavian naturalist came to this country in the middle of the Eighteenth Century, he was delighted with these candles, and describes very fully the process of boiling the berries, and refining the wax. The pure flame, the fragrance and the faint green tinge all excited his interest. Beverly, the historian of Virginia, says: "These candles are never greasie to the touch, nor melt with lighting in the hottest weather. Neither does the snuff of these ever offend the smell like that of a tallow candle; but, instead of being disagreeable, if an accident puts a candle out, it yields a pleasant fragrancy to all that are in the room, insomuch that nice people often put them out on purpose to have the incense of the expiring snuff."

The industry of making these Bayberry Dips has been revived by the Hingham Society of Arts and Crafts. These dips are suitable not only for household use but are especially appropriate for Colonial teas, Thanksgiving celebrations and occasions which seek to recall the early history of New England.



TILES—ROOKWOOD MOULTON



PLATE—MABEL C. DIBBLE

DIVIDE an eight inch plate into twelve sections. The berries are in blue enamel—Dark Blue (Lacroix), Deep Purple (Lacroix) and Brunswick Black (Dresden) with one eighth Aufsetzweis. Use only turpentine in mixing. Shade berries a little, making the blue heavier on under ones. Leaves in greyish green, apple green, yellow for mixing, Brown Green No. 6 (all Lacroix), with a little Brunswick Black, one fourth Aufsetzweis; stems also in this color. Leaves can be in two tones of this enamel. The flowers are in white enamel, two

thirds Aufsetzweis, one third Hancock's Hard White enamel, with a little touch of Yellow for mixing and Brunswick for shading; centre dot Green, also centre dots on end of berries are green. The little blossom end on berries should be a brownish green, or yellow ochre added to a little of the green used in the leaves. Outer and inner band Dark Blue enamel. Outline all in black, Ivory Black two thirds, Dark Blue one third. Two firings are necessary. Outline first, fire, then fill in the enamels and fire again.



BLUE EYED GRASS—K. E. CHERRY

FIRST Fire—The flowers are banding blue and violet, with dark touches of same color in center; buds are a dark purple. The leaves are washed in with moss green, brown green and shading green. Second Fire—The flowers washed

with deep blue green and violet and a little blood and violet for sharp accents. The leaves are strengthened with shading green and black. Background use sea green, violet; yellow touches around flowers and Copenhagen blue.



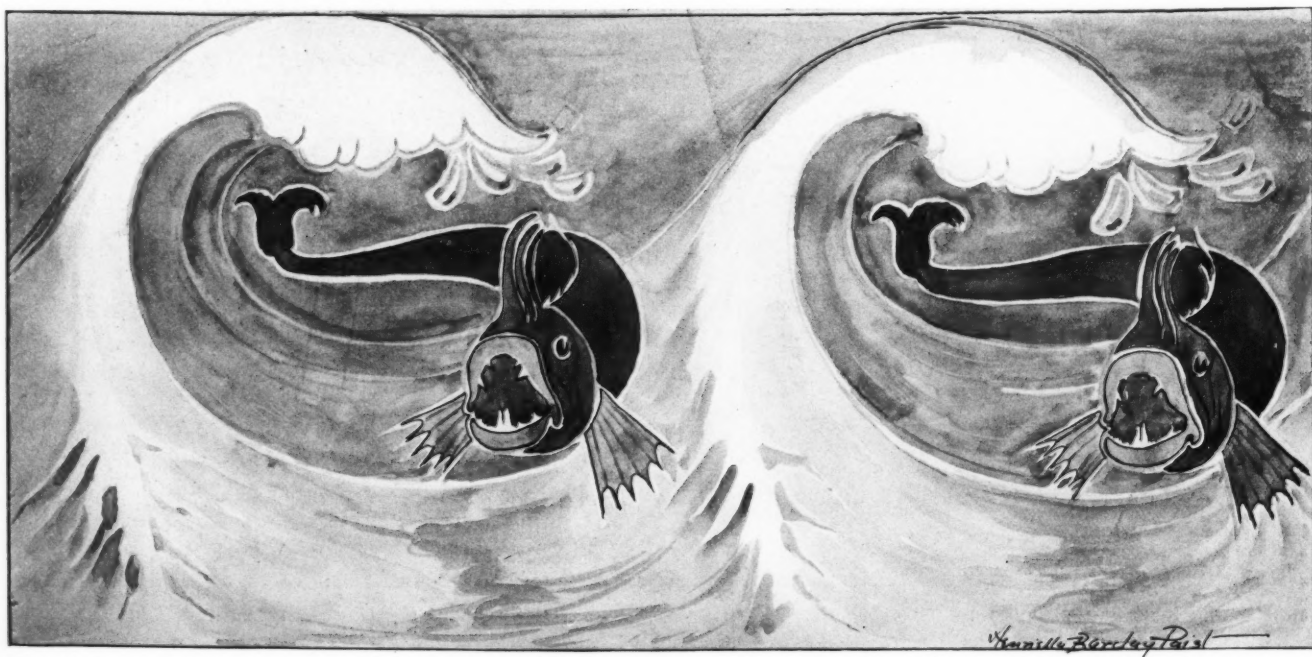
CHERRY BORDER FOR INSIDE OF FRUIT BOWL—LUCIA SOULE

THIS design of cherries is to be used for a fruit bowl. If a lustre treatment is desired, tint the bowl yellow brown and fire, then for second fire, cherries and leaves should be ruby and ground tinted again with yellow brown, then for third fire go over leaves with dark green lustre and make the outlines in black or gold, or make the ground silver, the cherries and leaves gold. For second fire put ruby lustre over cherries, dark green lustre over leaves and make black outlines, or ground may be black, cherries orange and leaves brown with gold outlines.

WATER COLOR TREATMENT FOR WOOD

CHERRIES to be done with Chinese Vermillion and a little Gamboge, leaves, Gamboge, Prussian Blue and a little Red for darkening. Stems Dark Green with Brownish shadings the wide stem brownish Green. To be outlined in darker shades or if burned all the outlines to be burned with a fine point before burning the background.

Top of bowl a narrow band of green and one wide band on outside of the dark green.



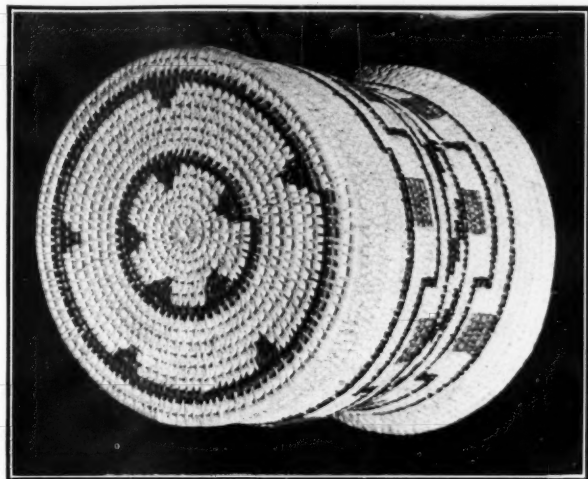
FISH DESIGN—HENRIETTA BARCLAY PAIST

This design may be adapted to a fish set, washing in the water in blue where darker and green in lighter tones; fish in darker tones of blue and green with a touch of dull red on eyes, mouth and gills.

THE CRAFTS

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A RAFFIA WASTE PAPER BASKET

Madge E. Weinland

MATERIALS.

TWO pounds of washed natural raffia, one bunch of Indian red raffia, two bunches of black raffia, and a No. 2 darning needle.

Select fifteen broad leaves of the washed natural raffia and double them by folding. These are to form the filling of the roll. For the weaver use a leaf of medium width of the same material, and thread the needle with this at the thickest end.

To make the bottom of the basket, hold three inches of the finer end of the weaver, along the folded raffia of the filling, and begin to weave from the folded end, by winding over toward you three times around, avoiding over-lapping. After the third time around insert the needle into the roll and draw tightly to hold the weaver more firmly. Repeat this stitch three times, and when finished, fold the roll so the beginning and end of the weaving meet. Insert the needle into the beginning and draw the ends together; wind over toward you three more times around the roll, and pass the needle through the hole in the center of the coil. Repeat this until the roll has been carried once around the coil; then continue weaving in the same manner, but hereafter pass the needle each time through the center of the coil previously made. This stitch is to be used throughout the basket.

When the roll has been carried around five complete coils, drop the weaver into the filling (leaving the needle threaded) and work with a new black weaver. Weave one stitch (three winding) of black and insert the needle into the center of the previous coil. Make five such stitches of black exactly one-fifth of the circle apart, separated by white weaving. The next time around make three stitches of black five times, the center stitch of each three to be over the black stitch in the previous coil; next time around use a black weaver throughout. Great care must be taken to keep the roll of uniform size, which can be done by adding a doubled strand whenever necessary.

The coil of black being made, continue by making four complete coils of natural raffia and in the next two coils, above each black joint previously made, weave a similar point.

Make the next coil again solid black, and then weave two coils of natural raffia. The diameter of the bottom should now be ten and a half inches. (See illustration Fig. 1). About three inches from the end of the last mentioned coil, gradually carry the roll upward so that when the end is reached the roll will lie directly over the previous coil. This ends the bottom and begins the side of the basket.

SIDE OF THE BASKET.

Make eight coils of the natural raffia, laying one above the other, using care to keep the side straight and of uniform diameter. The circumference of the side of the basket should be measured at every fifth coil, at least. When these eight coils have been completed, make one coil of black. Into each of the next four coils, weave one and a half inch of Indian red raffia at four points, spaced equally distant, that is, one-fourth of a circle apart, making four squares of Indian red. When weaving the third of these coils, midway between each square, weave a black line three and a half inches long. In the next two coils above the black line weave one stitch of black at each end of each line and in the second coil, over the center of each line, weave one and a half inches of Indian red. In the third coil, above the black line, join the black stitches with a line of



black over the red squares (see illustration Fig. 2), and make red stitches above those of that color in the previous coil. The next two coils are of natural raffia, with Indian red to complete four more squares. Weave another coil of solid black.

In the next three coils, the natural and black raffia are used in short alternate strips, off-setted. The next coil is again woven entirely of black raffia. Continue the design with four red squares, black Grecian border, four red squares, and another coil of black, exactly as was woven below. Finish the basket with six coils of natural raffia, flaring them to make a bell shape top. To end the roll, gradually remove the filling, a leaf at a time and allow it to run out in a distance of about six

inches. The final stitches should be close together and the end of the roll well covered.

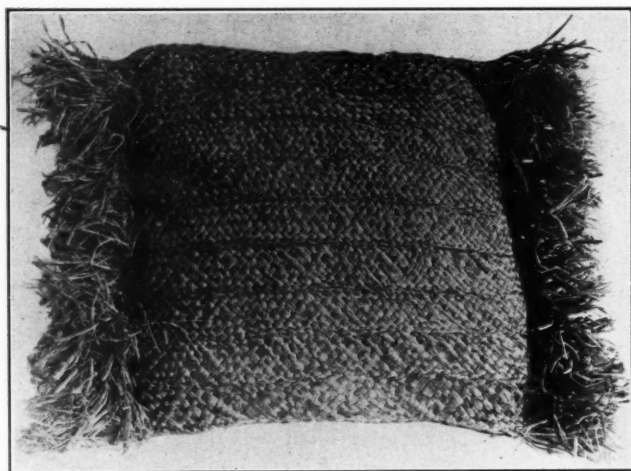
When the basket is completed there should be nine coils of natural raffia, in the side, 23 coils including the design, and six coils of natural raffia above the design. If the coils are uniform, the side should be twelve inches in height.

A RAFFIA PILLOW

Madge E. Weinland

MATERIAL REQUIRED.

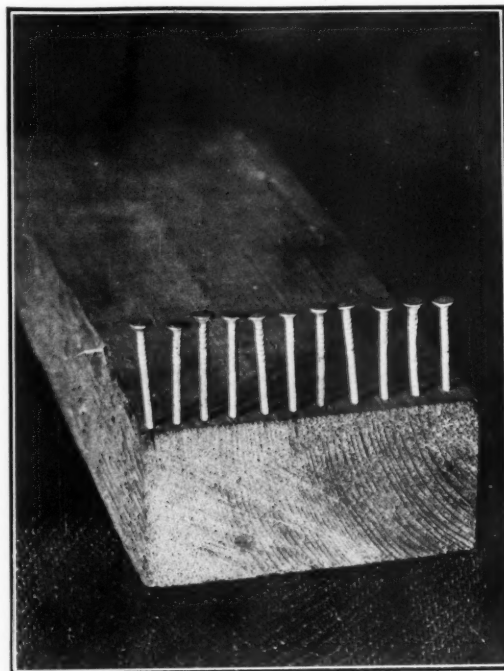
THE material necessary for a green and blue Raffia pillow 22 inches square, is four bunches of dark blue raffia and three bunches of Irish green raffia, for the upper cover, and about one pound of natural raffia for the lower cover. If the pillow is to be filled with raffia, about four pounds more of the natural raffia will be required. Procure, also, a block of soft wood, three inches thick, five or six inches wide, and at least eight inches in length; also eleven six-penny nails. Into this block of wood, and as near the end as possible, drive these eleven nails in a straight row, about three-eighths of an inch apart, center to center of the nails. This block must be heavy, so that it will remain in place while working the raffia.



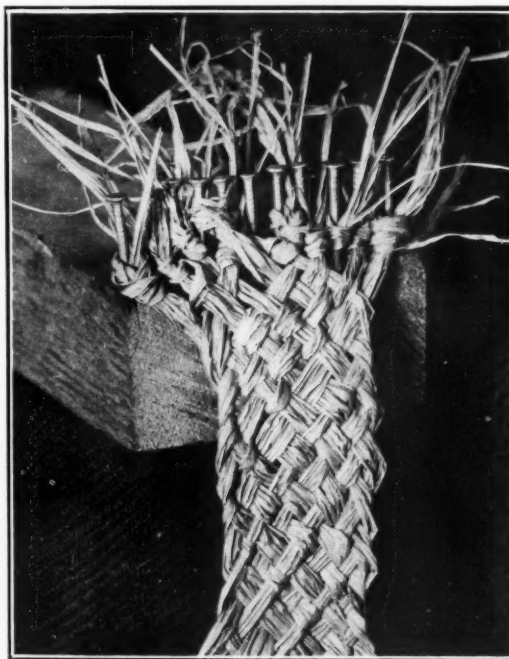
TO MAKE THE PILLOW.

It is better to make the under cover first as it is of less importance, and easier to work. Around each nail tie a three leaf strand of natural raffia of uniform size, leaving the upper end long enough to make a three inch fringe; then make a broad, flat braid. Beginning at the center, or the sixth strand, cross the sixth strand over the fifth strand and under the fourth, over the third, under the second and over the first; hold this strand in place and take the fifth strand, which is now under the sixth, and cross it over the seventh and under the eighth, over the ninth, under the tenth and over the eleventh. Hold this in place and begin to interlace the seventh strand (which is under the fifth) over the fourth, under the third, over the second and under the first. Interlace the fourth strand, which is under the seventh, just as the fifth strand was worked, over and under. Continue in this way until the first and eleventh strands are reached. Having braided this far, begin to work with the fifth and sixth strands again, which are braided back toward the center in the manner as was done in the beginning. Interlace the strands until the braid is 21 inches long. In working, do not pull the strands strongly, as this will result in a narrow

braid. The braid should be kept of uniform width and as broad as possible. If any leaf of a strand runs out before reaching the end of the braid, lay in the larger end of a new leaf along the end of the leaf that has run out, and continue to braid, holding the new leaf in place until it is worked into the



braid sufficiently to prevent pulling out. About one inch of the end must project out on the under side of the braid. When the braid is 22 inches long, along its edge, untie the knots around the nails, remove the braid and start another.



For the back of the pillow there should be nine braids, if they have been made of proper width. When that number are finished, sew them together with single strands of natural

raffia, avoiding over-lapping. This completes the back, or lower cover.

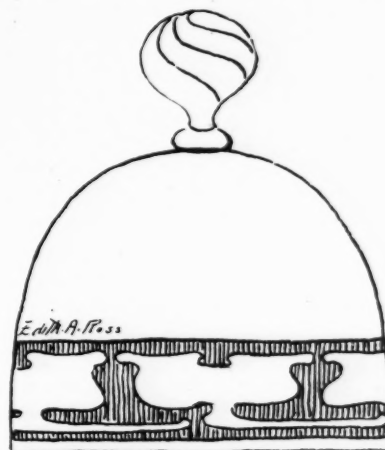
The top, or upper cover, of the pillow is made of dark blue and Irish green raffia. To the first nail tie a three leaf strand of the dark blue raffia, and to the second nail tie a three leaf strand of Irish green raffia. Continue alternating blue and green strands until all the nails are filled. The first and last nails will now have dark blue raffia knotted around them. Braid these strands, beginning with the sixth strands as has been already described. Sew them together with either blue or green raffia, to form the upper cover. When all ten braids have been united, sew the upper and lower covers together along one edge only, with an over-casting stitch, using either blue or green raffia.

Make a muslin pillow case of the same size as the raffia cover, leaving an opening at one corner through which it is filled. Four pounds of washed natural raffia should be cut into three lengths. Scraps could be used as far as possible. Fill the case with this material, using care to fill out all the corners, and when full, sew up the opening. Fit the cover over the pillow and sew the remaining edge and the two ends with colored raffia. If the pillow is of the proper size it should fit snugly inside the cover. For the ends do not use the over-cast stitch, but sew through and through just sufficiently to prevent the braids from unraveling. Clip the ends evenly to make a fringe three inches long, and the fringe of the two covers should be so mixed that all three colors of raffia will show on the upper side.

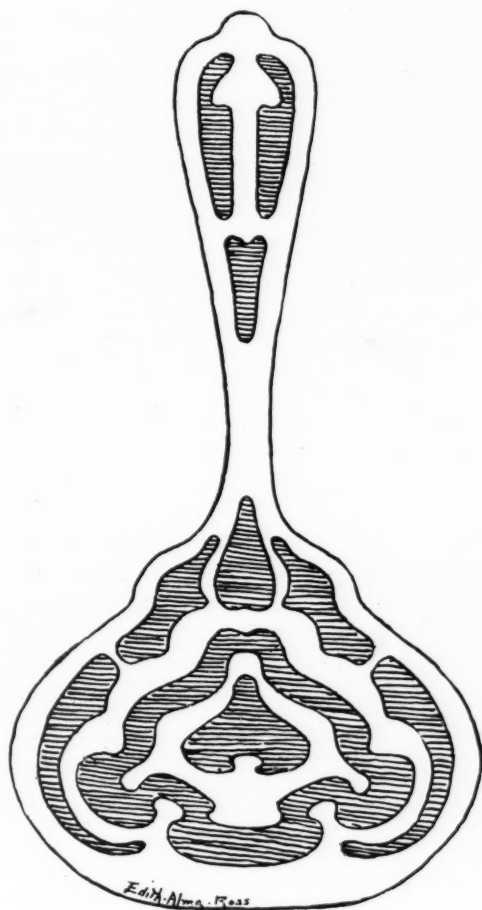
This pillow will be found extremely durable and well adapted for use on the summer porch.

SILVER BELL AND SPOONS

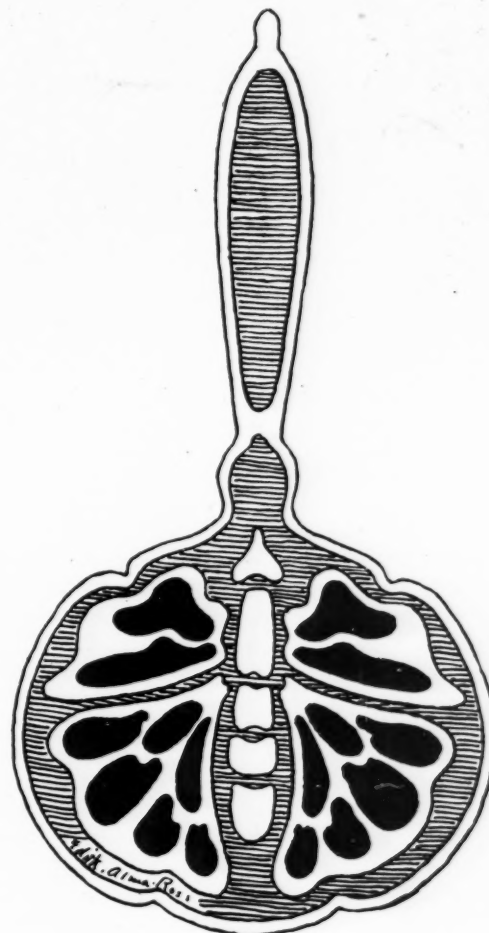
THE design for a bell could be carried out in silver but the metal must be annealed the last thing so that it will have a musical sound. Also a ring of silver wire must be soldered inside the edge of the bottom of the bell, this helps to keep the sound in. A long graceful handle made of silver wire could be used instead of the knob, and the background of the border design etched in with nitric acid.



The spoons designed by Miss E. A. Ross should be cut out of sheet silver about gauge 12, the bowls being shaped on a wood pattern block and the spoons finished in the usual way. The designs could be enamelled or slightly etched in, with nitric acid.



Silver bonbon spoon etched or enameled.

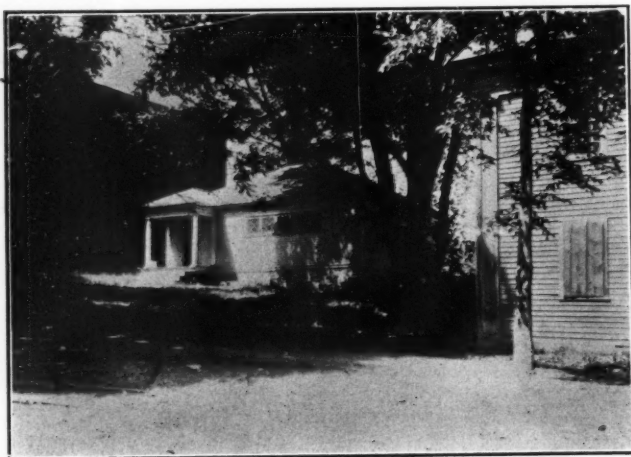


Silver bonbon spoon etched or enameled.



The Art Barn where the exhibitions are held.

The Deerfield (Mass.) Arts and Crafts Society held its Annual exhibition from the 19th to the 22d of July. The basketry and blue and white needlework was unusually attractive. There was also an interesting exhibit of metal work by Mrs. Madeline Yale Wynne of Chicago, who always spends two months of the summer at Deerfield. The beautiful little town was packed with pilgrims to the exhibition.



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ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

A. W.—You will find treatments for the last two supplements in this number of **KERAMIC STUDIO**. If your roses are too pink they cannot be changed except to make them red, by firing very hard they will be paled some what but the color will be bluish. To dust color on a background which is just from the kiln you proceed as is always done for a dusted tint. If you wish a very deep color you pad carefully with English grounding oil until tacky, wipe out the portions you do not wish grounded, then dust on the powder color until the oil has taken up all the color it can and the surface looks dry. If you do not wish the color very deep, you thin the grounding oil with spirits of turpentine to the desired consistency before padding. Then treat just as if you were dusting on a painted surface.

Glazing a painting is retouching with thin washes of color over a fired surface.

J. R.—The terms glazing, dusting, flushing are frequently used to signify retouching a painted surface, either with washes of color or rubbing into the freshly painted surface more or less powder color. This process may be repeated as often as you wish and with whatever colors you make think will give the desired effect.

We would imagine that either a brown or olive green would go best with your purple Poppies. Perhaps the dark brown would be preferable.

If your light green lustre fired yellow, it was perhaps too thin or put on too thinly.

Mrs. A. G. A.—There is no absolute rule as to the time of firing a kiln, usually one hour and a half is sufficient for a good sized kiln but the longer the time in firing and cooling off, the better the results. You will have to judge by the color inside the kiln, it should be a luminous orange. A few trials will be necessary before you can decide the necessary time. Each individual will have to work out this problem for herself as the working of the kiln depends on draft and other local conditions.

W. E. W.—The Platinum for china decoration comes either in powder or ready prepared. If in powder mix with equal parts oil of tar and oil of turpentine, just enough to make a smooth paste, thin with spirits of turpentine; it should be well rubbed down with a glass muller on a ground glass palette; if ready prepared, mix only with spirits of turpentine. Burnish silver can be used over either liquid silver or liquid gold or over any gold or bronze preparation.

A N ILLUSTRATED eight-page addition to our Catalogue, showing color studies to-date is now ready.
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NOVEMBER, 1904
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